The Cleveland Museum of Art

Press Release

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GREAT FILMS THAT DIDN'T MAKE TOP 50 TO SHOW AT THE ART MUSEUM
100 Years of Magic: Postscript
Wednesday evenings, November 1 to December 27, 1995
Admission $4, $3 CMA members (unless noted)

The Cleveland Museum of Art's year-long series of the 50 best movies of all time—as voted by critics and filmmakers in three separate international polls—concludes next month. The films the museum has been screening on Sundays unquestionably rank among the most illustrious achievements of world cinema. Nevertheless, due to the vagaries of polling, certain magisterial filmmakers were shut out of the top 50 list. During the next two months, these omissions are redressed by a series of representative works by ten directors who *must* be included in any self-respecting salute to the cinema. Says film program coodinator John Ewing: "These 10 directors imbue their films with such distinctive visions that it is not surprising that they might find themselves left off one critic's list entirely while ranking near the top of another's—indeed that is more or less how each of them came to be omitted from our top 50." Evidence of their influence is abundant in contemporary cinema and among many filmmakers whose movies made this top 50 list. All will be shown on Wednesday evenings at 7:30 unless noted.

In November the museum acknowledges Jean-Luc Godard (*Pierrot le Fou*), Ernst Lubitsch (*To Be or Not To Be*), Robert Flaherty (*Louisiana Story*), Roberto Rossellini (*Open City*), and Fritz Lang, whose silent epic *Metropolis* will be accompanied by Boston's Alloy Orchestra (in its Cleveland premiere) for the series' grand kick-off on November 1. (Please see the enclosed separate release on this special event).

December honorees include Howard Hawks (*His Girl Friday*), Jean Cocteau (*The Blood of a Poet*), Robert Bresson (*Pickpocket*), Erich von Stroheim (*Foolish Wives*), and Josef von Sternberg (*The Blue Angel*). Special ticket prices apply for *Metropolis*. All other films are $4, $3 for CMA members. Films listed on reverse.

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Wed/1 November, 8:00 pm *Metropolis,* Germany, 1926, tinted b&w, English intertitles and subtitles, 87 min. Directed by Fritz Lang. The three-member Alloy Orchestra employs a broad palette of sounds to generate music that complements Lang's tale of revolt in "Utopia." Tickets ($10, $8 CMA members) can be purchased in advance by mail (check or money order only; enclose SASE) or at film showings. No telephone reservations!

Wed/8 November, 7:30 pm *Pierrot le Fou,* France/Italy, 1965, color, scope, subtitles, 90 min. Directed by Jean-Luc Godard, with Jean-Paul Belmondo and Anna Karina. Two lovers flee to the south of France in this anarchic, romantic, picturesque pop tragedy.

Wed/15 November, 7:30 pm *To Be or Not To Be,* USA, 1942, b&w, 99 min. Directed by Ernst Lubitsch, with Jack Benny, Carole Lombard, and Robert Stack. A Polish theatrical troupe and their hammy leading man outwit the Nazis in this hilarious black farce set in occupied Warsaw.

Wed/22 November, 7:30 pm *Louisiana Story,* USA, 1948, b&w, 77 min. Directed by Robert Flaherty. A boy growing up in the Louisiana bayous watches oil drillers at work in this supremely poetic documentary that not only captures the beauty of the natural world but also evokes the magical realm of childhood. Music by Virgil Thomson.

Wed/29 November, 7:30 pm *Open City,* Italy, 1945, b&w, subtitles, 105 min. Directed by Roberto Rossellini, with Anna Magnani and Aldo Fabrizi. This near-documentary account of the activities of the Rome underground during the Nazi occupation introduced neorealism as a new film style. New 35mm print!

Wed/6 December, 7:30 pm *His Girl Friday,* USA, 1940, b&w, 92 min. Directed by Howard Hawks, with Cary Grant, Rosalind Russell, and Ralph Bellamy. A fast-talking newspaper editor tries to coax his ex-star reporter (and ex-wife!) into covering a fast-breaking news story before leaving to remarry. Frenetic, hilarious farce based on *The Front Page.*

Wed/13 December, 7:30 pm *The Blood of a Poet,* France, 1930, b&w, subtitles, 53 min. Directed by Jean Cocteau. Surrealistic exploration of the joys and agonies of being an artist.

Followed by:

Pickpocket, France, 1959, b&w, subtitles, 75 min. Directed by Robert Bresson. Lucid, uncluttered commentary on the human condition, seen through the eyes of a petty criminal.

Wed/20 December, 7:30 pm *Foolish Wives*, USA, 1922, b&w, silent, 107 min. Directed by Erich von Stroheim, with von Stroheim, Maud George, and Mae Busch. Impressive mix of opulence and decadence, about a fake count who cheats and carouses in turn-of-the-century Monte Carlo. Restored version; live piano accompaniment by Sebastian Birch.

Wed/27 December, 7:30 pm *The Blue Angel*, Germany, 1930, b&w, subtitles, 107 min. Directed by Josef von Sternberg, with Marlene Dietrich and Emil Jannings. A professor's life is ruined when he falls head-over-heels in love with a sexy cabaret star.

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